

Ban Pascu

*Merry
Christmas
1973*

Lago Oil & Transport Co., Ltd.

Aruba, Netherlands Antilles

ARUBA



NEWS



Un Mensahe di President

Segun nos ta drenta e temporada di fiesta y den e anja nobo, mi kier extende na tur nos empleadonan y pensionistanan, nan familia, y amigonan, saludos di e Temporada Festivo na nomber di gerencia di Lago

Anja 1973 ta un anja activo, productivo, excitante y di recompensa pa Lago. E ritmo di construccion a ser rápido y di largo alcance mientras cu nos proyecto HDS-II ta biniendo cla. E torennan y schoorsteennan cu ta lamta ta simboliza nos fe den Lago su futuro. Nos a duna prueba di operabilidad di nos unidadnan di HDS, nos a haya otro emblema di promer lugar den seguridad, y nos a mehora nos ambiente di awa y aire. Boso tur a contribui pa realisa esakinan.

Ademas di tur e cambionan físico aki nos por ta orguyoso di nos plannan mehorá di pension y spaarmento di placa como tambe di nos Contract nobo di Trabao. Nos ta moviendo padilanti den tur e ramonan aki manera tabata visiblemente notá door di e 250 pensionistanan di ultramar y nan familia cu a bini bek pa un reunion memorable.

Loque tin den futuro ningun hende sabi sigur, especialmente den e dinámico mundo di awendía den cual nos industria ta mashá hopi den "spotlight." "Crisis di energia" y "conservacion" y "cambio rápido" ta terminonan cu lo ta cu nos na 1974.

E desafionan lo por ta grandi, pero asina tambe ta nos compromiso pa continua move padilanti hunto.

Den e ambiente cooperativo aki, mi kier desea cada uno di Boso un Bon Pascu y Feliz Anja Nobo.

J. M. Ballenger



J. M. Ballenger

A Message from the President

As we move into the holiday season and into the new year, I want to extend to all our employees and annuitants, their families, and friends, Season's Greetings on behalf of Lago's management.

The year 1973 has been a busy, productive, exciting, and rewarding year for Lago. The pace of construction has been rapid and far-reaching as our HDS-II project nears completion. The rising towers and stacks symbolize our faith in Lago's future. We have proven the operability of our HDS units, obtained another safety first-place award, and improved our water and air environments. All of you have contributed to these achievements.

On top of these physical changes we can all be proud of our improved annuity and thrift plans as well as the new CWA. We've been moving forward in all these areas as was visibly sensed by the 250 overseas annuitants and their families who returned for a memorable reunion.

What lies ahead no one knows for sure, especially in today's dynamic world, in which our industry is very much in the spotlight. "Energy crisis" and "conservation" and "rapid change" are terms that will be with us in 1974.

The challenges may be great, but so is our commitment to continue moving forward together.

In this cooperative spirit, I wish each and everyone of you a Bon Pascu and Feliz Anja Nobo.

J. M. Ballenger



PR Manager M. Henriquez Presents Prizes to Winners in Art Exhibit

For the third consecutive year Lago contributed towards the promotion of cultural activities on the island by awarding the three main prizes in the Government's Exhibition of Popular Art. Stimulated by the massive response of the community to this popular event, other local firms this year also gave financial support, thus making it possible for even more participants to receive a prize.

The presentation of prizes to the winners in the III Exhibition of Popular Art took place on Thursday, December 13, during the "Nos Tera" TV program sponsored by the Department of Culture & Educational Development. The winners, elected by popular vote, were: Jean Tromp (Aloe Oven) - Fls. 500, Thomas Correa (Airport) - Fls. 250, and Donald Jackson (Typical Aruban Home) - Fls. 150. Sixteen other participants received either gifts

or cash prizes from the local firms.

In making the presentation to the winners, PR Manager Milton H. Henriquez expressed his satisfaction on the community's evergrowing interest in the arts. This was evidenced by the 19,179 people who visited the one-week art show held at the Bolivariana Club, representing 6,000 more visitors than the previous year. A total of 165 local artists displayed a total of 400 art works, which included elaborate hand-embroidery, sculptures, papier mache, paintings, and a wide assortment of handicrafts made from beans, matchsticks and seashells.

Mr. Henriquez further commended Mr. Hubert Booi, Head of the Department of Culture & Educational Development, and his assistants, for their excellent organization of this worthy project, and for the magnificent results obtained.



Vice President LeRoy Johnston (r) presents a Lago donation to the Norwegian Seamen's Mission in San Nicolas on December 10. Accepting the check is Norwegian Vice Consul Tor B. Thalle, Manager of the Seamen's Mission.

Vice Presidente LeRoy Johnston (drecht) ta presenta un donacion di Lago na e Norwegian Seamen's Mission na San Nicolas ariba December 10. Acceptando a check ta e Vice Consul di Noruega, Sr. Tor B. Thalle, Gerente di e Misjon.



Aruba's 1973 beauty queens who served as models for Lago's 1974 Family Calendar, are shown here in the calendar cover design. Aruba su reinanan di belleza di 1973 kendenan a ser modelonan den Lago su Calender pa 1974, ta aki ariba e disenjo di e capa.

Lago Su Calender pa 1974 Ta Destaca Bellezanan Natural, Paisahe di Aruba

Hunto cu e edicion special di Aruba Esso News, empleadonan ta ricibi Lago su Calender pa familia pa 1974. Cada uno di diez-dos lunanan di e calender nobo aki ta muestra un di nos reinanan di belleza local den un ambiente tipico y natural Arubano.

Bao di cada portret, a reina, su titulo y e paisahe ta identificá. Manera den pasado, cifranan Arabe y e fasenan di luna ta indicá na preto, mientras cu e dianan di fiesta, Diasabranan y Diadomingonan ta aparece den color corá.

E portretnan di Lago su di

binti-seis calender pa familia a ser sacá door di Cecilio ("Jan-chi") Tromp, un fotógrafo independiente. E capa di a calender a ser disenjá door di artista independiente Evelino Fingal. E trabao di imprenta a ser haci door di VAD.

Mescos cu e anterior calendernan di compania, a calender pa 1974 sin duda lo yega te na e skinanan leuw di mundo. Ya caba a bira un tradicion pa empleadonan di Lago comparti e bistanan bunita di nos isla cu nan amistadnan na otro pais, kendenan ta sigur di bin nan mes pa mira nan.

ARUBALago Oil & Transport Co., Ltd.
Aruba, Netherlands Antilles

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Serenata di Anja Nobo Ta Reviva Tradicion Biew Den Casnan Arubano

Un di e folklornan Arubano mas biew, Dandé, afortunadamente ainda ta ser practica den algun parti ariba nos isla. E serenata tipico

aki di Anja Nobo a mengua basta den e ultimo decada-nan, probablemente pasobra e generacion hoben no a sinja apreciele.

Ki tempo Dandé a cuminsa realmente, ningun hende a precies, pero e tabata mashá popular durante e promer parti di e siglo aki. Inmediatamente despues cu 12'or bati, principiando e Anja Nobo, varios grupo di musiconan ta sali pa duna un serenata casnan di familia, bisinja y amigonan, y tur cu ta desea di recibí nan. E instrumentonan normalmente usá ta violon, guitarra, e cuatro y e "tambor". E influencia di Italiano-nan cu a establecé aki na principio di siglo trece tambe a sintonia di man.

E música y alegría ta cuminsa dilanti di porta, cu a cantante pidiendo bendicion di Dios ariba e familia, deseando cada miembro di familia bon suerte durante e anja nobo. E musiconan ta contesta "Ay Nobé" despues di cada deseo, mientras cu e cantante ta pasa su sombre pa un "regalo". ("Ay Nobé" realmente kier meen Anja Nobo). Despues di dal un trago y pasaboca y toca un poco musica mas paden, nan ta bisa ayó pa nan sigui na e siguiente cas. E musica y gozamento ta sigui te laat ariba dia di Anja Nobo ora cu, cansá, un tiki betrá y contento, e grupo ta kibra pero no promer cu nan parti loque nan a colecta. Hopi hende ta kere cu Dandé lo trece bon suerte y felicidad na nan cas den e anja nobo, pesey a grupo di Dandé ta mashá bonbini mes.

E último página di e edicion aki ta dedicá na e folklore Arubano aki, cual ta nos forma mashá special di habri anja nobo y cual ta ser celebrá asina aki solamente ariba nos isla.



The island's beauty queens who modeled for the Company's 1974 Family Calendar were guests of Lago at a cocktail party and dinner at the Aruba Sheraton Hotel on December 6. At left, Mr. & Mrs. J.M. Ballenger with the queens, at right: Glenda Croes, Elvira Eckmeyer, Carmen Lacle, Eveline Arends, Vivian Croes, Maureen Vieira and Ethleen Oduber. Not in the picture are: Pamela Browne, Joan Lo, Marla Harms, Edwina Diaz and Judith Trinler.

E Reinanan di belleza di Aruba kendenan a modela pa Compania su Calender pa Familia 1974 huesped di Lago na un cocktail party y cena na Aruba Sheraton Hotel ariba December 6. Na robey, Sr. y Sra. J.M. Ballenger cu e reinanan: Glenda Croes, Elvira Eckmeyer, Carmen Lacle, Eveline Arends, Vivian Croes, Maureen Vieira and Ethleen Oduber. Esnan no ariba e portret ta: Pamela Browne, Joan Lo, Marla Harms, Edwina Diaz y Judith Trinler.

1974 Lago Family Calendar Focuses On Aruba's Natural, Scenic Beauty

Along with this special issue of the Aruba Esso News, employees receive the 1974 Lago Family Calendar. Each of the twelve months of the new calendar portrays one of our local beauty queens in a typical, natural Aruban setting.

Under each photograph, the queen, her title and the scene are identified. As in past years, Arabic numerals and the moon phases are printed in black, while, holidays, Saturdays and Sundays appear in red.

The photographs in Lago's

twenty-sixth Family Calendar were taken by Cecilio ("Janchi") Tromp, a free-lance photographer. The calendar cover was designed by free-lance artist Evelino Fingal. The printing was done by VAD.

Just like the company's previous calendars, the 1974 calendar no doubt will reach the far corners of the earth. It has become a tradition for Lago employees to share the beautiful scenes of our island with their friends abroad, who are bound to come here and see them for themselves.



Lago President J. M. Ballenger presents Miss Ethleen Oduber, Miss Aruba 1973, with a color photograph of herself, which appears in the January month of the 1974 calendar.

President di Lago, J.M. Ballenger ta presenta Srta. Ethleen Oduber, Miss Aruba 1973, cu un portret di color di Ethleen mes cual ta aparece na Januari ariba e calender nobo.

The Legend of the first CRECHE

More than seven hundred years ago in the little village of Greccio in Italy there lived a man who was at war with God. This was strange, because it was an age of burning faith. All over Europe great Gothic cathedrals were rising, and men were banding together to go on crusades. But to the wood-carver of Greccio, cathedrals were a mockery and crusaders were deluded men.

His name was Luigi, and he had his reasons. He was a strong man, in his early thirties, black-eyed, hot-tempered, with wonderful sensitive hands. From childhood, he had had the gift of shaping wood into marvelous imitations of life. And for a long time, he accepted this talent with gratitude, as a sign of God's favor.

Indeed, for the first 30 years of his life, Luigi had been a devout man. The bas-relief of the Last Supper above the church door in Greccio was his work; so was the beautiful and intricate altar screen. But the day came when Luigi spat upon the ground in front of the church and brandished his fist against Heaven. It was the day that he learned his daughter - his only child - was blind.

She had seemed perfect when she was born: blonde and blue-eyed like her mother, who came from Lombardy. But as the days went by, it became apparent that something was wrong. And when it was certain that the child would never see, the wood-carver of Greccio seemed to go mad.

He went no more to the little church on the hill. He refused to allow prayers in his house. He had been carving a Madonna for the Archbishop himself; he threw it into the fire. His child had been called Maria, after the Queen of Heaven. He changed her name to Rosa.

His wife pleaded in vain; nothing could move him. "Go to church if you like," he told her. "Pray your useless prayers. I will have nothing to do with a God who condemns innocent children to darkness. It is better to believe in no God than in such a God as that."

In his dealings with people, he became somber and forbidding. His voice was harsh and there was fury in his face. His work was still in demand, for his talent seemed greater than ever. But he would do secular work only. "I have no further interest," he would say grimly, "in the so-called glory of God."

Only with his little blind girl did he show patience and tenderness. He brought her kittens and puppies, for she loved animals. He brought her a pony and taught her to ride. The villagers grew accustomed to seeing them together — the dark-browed man and the golden-haired girl. And the child laughed often, for she was not unhappy, but the man never smiled. To an artist, blindness is like a sentence of death.

Thus the years passed. Then in mid-December, in the year 1207, a muletrain came through Greccio carrying rich merchandise from the far corners of the earth. Among the treasures on display was a magnificent piece of ivory, thick as a man's thigh. As soon as he saw it, Luigi had the thought that he would carve it into a doll - a *bambino* - for his little girl. For although he no longer cared about Christmas, still it was a time for the giving of presents, and there was nothing that he would not have given his afflicted child.

So with secrecy and haste he bought the ivory and took it home to his workshop. It was unfamiliar material, but the genius in Luigi's chisel was more than equal to it. In three days it was finished, the most perfect image of a new-born baby that could be imagined. Life-size, smiling, with tiny arms outstretched, the ivory *bambino* seemed almost to breathe. Looking upon his work, Luigi knew that it was good. He knew, too, that Rosa would love it, for the child had sensitive fingers like her father, and these fingers had become her eyes.

But even if he had let the secret of the *bambino* be known, it would have caused no great stir, for the interest of the villagers was centered elsewhere. The talk in the market place, on the street corners, even in the taverns revolved around just one



thing: the young friar who had come to Greccio from a neighboring town to preach in the little church.

No two descriptions of this young friar were quite the same. Some people remembered only his gentle voice, others his eyes, others his pale, graceful hands. People who heard him came away with an extraordinary sense of peace, of stillness, as if the anger and bitterness and pain of living had been lifted from their hearts.

Luigi's wife heard the young friar preach, and she begged her husband to come to the church with her. She thought it might rekindle a spark of the faith he had once had in God. But Luigi wouldn't hear of it, and he wouldn't allow his wife to take Rosa along. He knew his wife would not dare to disobey him, nor did she. But she wanted desperately to bring her child into some sort of contact, however slight, with the love and warmth that seemed to flow from the young friar. And on Christmas Eve, suddenly, she thought of a way.

Luigi might never have known — he paid little attention to his wife's comings and goings. But by chance he went into his workshop and saw that the ivory *bambino* was gone. His shout of fury brought the servants running. From a terrified maid, he learned that his wife had taken the ivory image to the church to have it blessed.

When an artist has created something, it is no longer merely an object, it is an extension of himself. Out into the street stalked Luigi, black anger in his heart. Up the hill he went through the pale December sunlight toward the little church, his rage steadily increasing.

But before he could reach the door, a cavalcade swept up the hill behind him. With a clatter of hoofs and a spatter of mud they passed him, three young nobles, richly dressed, on foam-streaked horses, then half a dozen mounted servants, and finally two carts loaded with farm animals: sheep, goats, oxen, a donkey. The riders pulled up at the church door with a chorus of shouts. One of them sprang down from his horse and called out: "Francisco, Francisco Bernardone! We got your message and here we are. Where are you?" The others dismounted and stood swaying and laughing, they seemed rather drunk. Luigi walked up to one of the servants and asked him where they had come from, to which the man replied: "From Assisi, signor." "And who is this Francisco Bernardone that you seek here in Greccio? The servant pointed. "That is he — the friar!"

(Continued on page 7)

H3AR Unit Finished and Started Up Well Ahead of Estimated Dates

On April 1, 1972 ground was broken for a new (third) hydrogen plant north of Powerhouse No. 1 as part of the HDS-2 project. Twenty months after the contract was awarded, the unit was mechanically completed one week ahead of the earliest construction estimates. H3AR was started up on November 25, 1973, also two weeks earlier than projected. All this was possible through the excellent cooperative teamwork of all the parties involved in the startup.

The unit, erected by approximately 300 employees of McKee and some five subcontractors under direction of McKee Area Supervisor Charles Blount, includes such major parts as a reformer furnace, six reactors, a catacarb regenerator tower, a CO₂ absorber tower, one 3000-HP product compressor, and 10 steam and electric motor-driven pumps. Supervising the project for Lago was Robert Bennett,

an ERE field engineer.

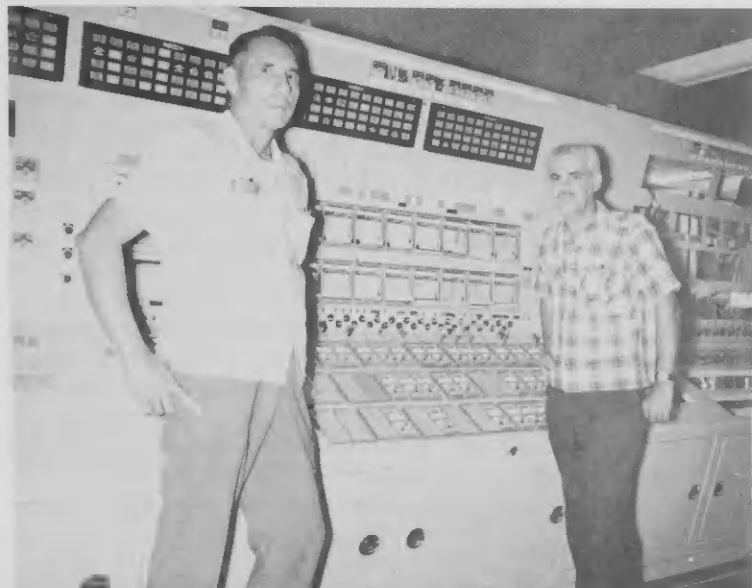
The startup personnel were under direction of Process Foremen Martines Leo and Everett Beaujon, while Regional Supervisor Angel Rojer was in charge of the Mechanical personnel.

When in full operation, the H3AR will receive some 3500 barrels of pentane feed from the NFAR for conversion into hydrogen. Hydrogen is made from pentane or butane feed by means of catalyst, steam and high temperature (about 1400°F.). The hydrogen produced is one of the most important requirements in the desulfurization process in the reformer furnace. It is used in the hydrofiners on the HDS site to remove sulfur from fuel oil.

Standing in a row with the two other, basically identical, hydrogen units H1AR and H2AR, the H3AR is also controlled from the Refining Operations Center.



H3AR Startup Group: (l to r) Process Foreman M. Leo, J. Kock, R. Daley, R. Ras, V.L. Price (TOA).



H3AR Panel Operators in the Refining Operations Center (l to r): E. Boekhoudt and A. Croes. Not in picture E. Croes.



Mechanical employees who assisted in the H3AR construction and startup: (l to r): A. Werleman, S. Molina, A. Dijkhoff, D. Moore, C. Bernabela, J. Bareño, T. Thijsen, T.H. Bermudes (Supervisor), L. Tromp, M. Britten, Pablo, G. Rama, R. de Mey (Supervisor).



A group of Mechanical, TOA and McKee personnel: (l to r) F. Croes, A. Rojer (Regional Supervisor), D.R. Henriquez, M. Maduro, F.R. Lo Fo, C. Blount (McKee Area Supervisor), J. Stripling, C.C. Williamson, W. Wilks (TOAs), T. H. Bermudes, A. L. Connor.



Other Start-up personnel: (l to r) Process Foreman E. Beaujon, E.R. Kock, R. Benschop, V.L. Price, E.O. Croes, H. Henriquez, and M. Werleman.

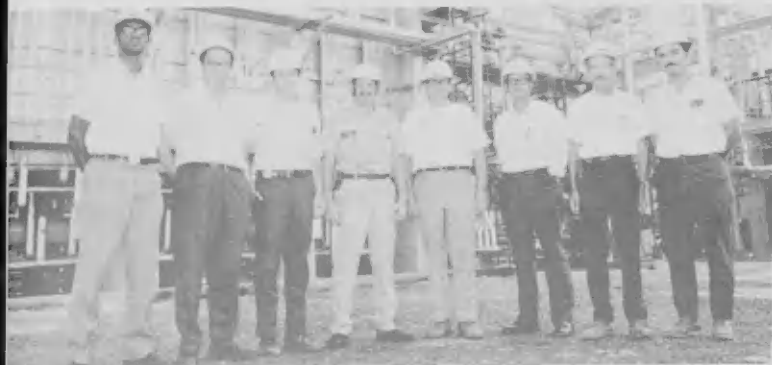
THERE'S NO PLACE LIKE HOME FOR THE HOLIDAYS

GET THERE SAFELY

NO TIN MEHOR LUGAR CU CAS PA DIANAN DI FIESTA

PERCURA DI YEGA EY CU SEGURIDAD

Planta H3AR a Ser Termina y a Start Promer cu Fechanan Programa



go/ERE personnel involved: (l to r) R.A. Barry (Lago), E.L. Mullen, J. Grosse, M. W. Eckert, W. B. Bedesem, R.K. Bennett, L.H. Ballinger, G.M. Madu (ERE). In picture, R. Bergen.



mechanical-Electrical Group: H. Dirksz, A. Hijmering, V. Tromp, A. Wernet, J. Connor, G. Montesant, R. Quant, M. Maduro (Supervisor), and J.J. Johnson (TOA).

Ariba April 1, 1972, a fundeshi a ser principiá pa un planta hidrogeno nobo (di tres) pa noord di Powerhouse No. 1 como parti di Proyecto HDS-2. Binti luna despues cu e contract a ser firma, a trabao mecanical ariba e unidad a ser completa, un siman promer cu a fecha mas tempran cu a ser calculá. H3-AR a ser gestart November 25, 1973, tambe dos siman mas promer cu tabata programá. Tur esaki tabata posible door di trabao cooperativo excelente di tur trahadornan involvî den a startmento.

E unidad, cual a ser construi door di mas o menos 300 empleado di McKee y como cinco subcontratista bao direccion di Supervisor di Distrito Charles Blount, ta inclui algun partinan grandi manera e forno reformador, seis reactor, un catcarb regenerator tower, un CO2 absorber tower, un compresor di producto di 3000-HP y 10 pomp impulsá pa stiem of corriente. Supervisor pa e proyecto pa Lago tabata Robert

Bennett, un field engineer di Esso Research.

E personal pa startmento tabata bao direccion di Foreman-nan di Proceso Martines Leo y Everett Beaujon, mientras Supervisor Regional Angel Rojer tabata encargá cu personal di Mechanical.

Ora el ta den completo operacion, H3AR lo recibi como 3500 baril di producto pentano for di NFAR pa ser converti den hidrogeno. Hidrogeno ta ser trahá for di pentano of butano pa medio di catalyst, stiem y temperatura halto (como 1400°F.). E hidrogeno produci ta uno di a substancia mas importante den a proceso di desulfurizacion den e forno reformador. E ta ser usá den e plantanan hidrofinaor na a sitio di HDS pa saca azufre for di azeta combustible.

Parando den un fila hunto cu e otro dos unidadnan H1AR y H2AR cu basicamente ta identico, e planta H3AR tambe ta ser controlá for di e Refining Operations Center.

THE FIRST CRÈCHE

(Cont'd from page 5)

The church door had opened, and a slender, brown-clad figure had come out. His cowl was thrown back; the late sunlight fell upon his fine boned face. "Welcome my friends," he said, smiling, "and God's peace be upon you all." One of the young men replied: "We've brought the animals, just as you said. But, really, Francisco, how much longer are you going to play this force? Assisi isn't the same without you. The ladies miss you, too!" "I have but one lady now," the little friar said. "Her name is Poverty. That's why I had to ask you to bring the animals. I knew you wouldn't fail me."

Luigi asked the servant. "Who is this man?" The servant shrugged despairingly. "In Assisi, until not long ago, he was my master's friend and drinking companion. Now, they say, he preaches the word of God. It is very strange."

A hush seemed to fall upon the people, too, the riders from Assisi and the villagers who had gathered. In this sudden quiet, the friar said to one of the young men near him, "Come into the church, Lorenzo. I want to show you *praesepe* — my manger scene." The young man said in a low voice. "I'm not a true believer, Francisco. You know that well." "All the more reason for coming," the little friar said. He turned and went back into the church, and all the animals followed him, and the people, too. Even Luigi followed, because he could not help it.

Inside the church, candles burned dimly and the odor of sandalwood hung in the air. Near the altar was a rude shelter, made of green boughs, and in the shelter was a manger. From where he stood, Luigi could not see into the manger, but he knew what it contained, for a woman was kneeling near it, her

face beautiful in the candlelight. The woman was his wife, and when she saw him watching her, her face grew more beautiful. Without being led, without being driven, the animals grouped themselves around the manger and grew very still. Then the little friar stood up on the steps of the altar.

"I was going to read you the Christmas story from the gospel," he said. "But my *praesepe* — my nativity scene — makes me so happy, and my heart is so full, that I am going to sing it to you." Standing there before the altar, he began to sing, and no one who heard it ever forgot the sweetness of his song. He told the ageless story of the angels and the shepherds, of the coming of the Wise Men who brought gifts to the Baby in the Manger. He sang it from beginning to end, and no one moved, no one stirred. Even the animals seemed to be listening, as if they too could understand the words. And Luigi was prepared to believe that they could, because an even greater miracle was taking place within himself. A strange peace had come upon him, and the bitterness and the anger were gone from his heart.

Nor was his the only heart that was being changed, for when at last the music melted into silence, the young noblemen moved forward and knelt down beside the manger. Each put down a gift; one a gold chain, one a ring, the other a jeweled dagger. Luigi felt a touch on his arm. Looking around, he saw the little friar smiling at him. "You wondered if God could cure blindness," the friar said. "Well, we are watching Him do it, are we not?" Luigi did not answer, for there was a tightness in his throat. He could see the villagers crowding forward to look into the manger, and the awe and wonder in their faces as they gazed upon his handiwork. Afterward, there were those who swore that the ivory *bambino* stirred and smiled and lifted his arms to them. But this, no doubt, was the flickering candlelight.

(Continued on page 9)

Leyenda di e Promer PESEBRE

Mas cu siete cien anja pasá den e pueblo chikito di Greccio na Italia tabata biba un homber cu tabata na guerra cu Dios. Esaki tabata stranjo, pasobra esey tabata den un epoca di hopi fe. Den henter Europa cathedralnan Gotico tabata lanta y hombernan tabata uni pa lucha pa nan religion. Pero pa e escultor di madera di Greccio, cathedralnan tabata un spektakel y e luchadornan pa nan fe hendenan sin sinti.

Su nomber tabata Luigi, y e tabatin su razon. El tabata un homber fuerte, di trinta y pico anja, cu wowo preto, mal caracter y mannan maravillosamente sensible. For di mucha, el tabatin e don pa forma madera den maravilloso imitacion di bida. Y durante hopi tempo, el a acepta e talento aki cu gratitud, manera un senjal di Dios su favor.

Berdaderamente, durante e promer 30 anja di su bida, Luigi tabata un persona devoto. E escultura en relieve di e ultima cena ariba e porta di misa na Greccio tabata su obra; y tambe e fondo bonita y complicá di e altar. Pero a yega e dia cu Luigi a scupi abao dilanti di misa y a hiza su moketa contra cielo. Tabata e dia ora cu el a haya sabi cu su yiu muher — su unico yiu — tabata ciego.

E tabata parce perfecto dia cu el a nace: blond, cu wowo blau manera su mama, cu tabata di Lombardia. Pero segun e dianan tabata pasa, a bira aparente cu algo no tabata bon. Y ora cu el tabatin e seguridad cu e mucha hamas lo mira, tabata parce cu e escultor di Greccio a bira loco.

El no a bai mas na e misa chikito ariba ceru. El no a permiti mas oracionnan den su cas. El tabata trahando ariba un Madonna pa Obispo mes; el a tirele den candela. Su yiu tabata yama Maria, pa e Reina di Cielo. El a cambia su nomber pa Rosa.

Su casa a roquele en vano; nada por a conmovele. "Bai misa si bo kier," el a bisele. "Reza bo oracionnan inutil. Ami no kier tin nada di haci cu un Dios cu ta condena mucha inocente na scuridad. Ta mehor pa no kere den un Dios cu di kere den uno manera esey."

Den su trahonan cu hende, el a bira amargo y antipatico. Su stem tabata bruto y tabatin furia den su cara. Su trabao ainda tabata en demanda, pasobra su talento tabata parce mayor cu nunca. Pero el tabata haci trabao no-religioso so. "Mi no tin ningun interes mas," el tabata bisa cu amargura, "den e yamado gloria di Dios ey."

Solamente cu su yiu muher chikito ciego el tabata demostra pasenshi y ternura. El tabata trece pushi y cacho chikito p'e, pasobra e tabata gusta bestia. El a cumpra un pony p'e y a sinjele corre'le. E hendenan di pueblo a costumbra di mira nan hunto — e homber cu wenkbrounnan scur y e mucha muher cu cabey di oro. Y e mucha tabata hari hopi, pasobra el no tabata infeliz, pero e homber nunca tabata hari. Pa un artista, ser ciego ta manera un sentencia di morto.

Asina e anjanan a pasa. Anto durante mitar di luna di December na anja 1207, un caravana di mula a pasa door di Greccio cargando mercancianan rico for di tur skinanan leuw di mundo. Entre e tesoronan na muestra tabatin un magnifico pida ivoor, diki manera bil di un homber. Tan pronto cu el a mirele, Luigi a haya e idea cu lo e trahela den forma di un popchi — un bambino pa su yiu muher chikito. Pasobra aunque cu Pascu no tabata importele, toch tabata un tempo pa duna-mento di regalo, y no tabatin nada na mundo cu el lo no a duna su yiu afecta.

Asina ta cu secretamente y purá el a cumpra e ivoor y a hibeles cas na su cuarto di trabao. E tabata un material stranjo, pero e genio den Luigi su bijt tabata mas cu igual pa e trabao. Den tres dia el a bini cla, e imagen mas perfecto di un yiu recién naci cu por a ser imaginá. Tamanjo natural, sonriendo, cu brazanan chikito habri, e bambino di ivoor tabata parce cu e por a hala rosea. Mirando su trabao, Luigi tabata sabi cu e tabata bon. El tabata sabi tambe cu Rosa lo gustele, pasobra e mucha tabata tin dedenan sensible manera di su tata, y e dedenan aki p'e tabata su wowonan.



The perfection of patient craftsmanship is clearly visible in these carved figures. The Nativity scene is a tradition all over the world. E perfeccion di artesanía ta cu pasenshi ta claramente visible den e figuranan esculpta aki. E pesebre awendí ta un tradicion henter mundo.

Luigi a lora e imagen di ivoor den un panja y a pone'le ariba un rekki.

Pero maske cu el a revela e secreto di e bambino, esey lo no a causa mucho cos, pasobra e interes di e hendenan di pueblo tabata concentrá otro lugar. E conversacionnan na plaza, ariba skinanan di caya, hasta den bar tabata tocante di solamente un cos: e frere hoben kende a bini Greccio for di un ciudad cercano pa predica den e misa chikito.

Ningun dos persona tabata describi e frere jong aki mescos. Tin hende cu tabata corda su stem suave, otronan su wowonan, otronan su mannan bleek y delicado. Ningun hende por a bisa exactamente tocante kiko el tabata predica tampoco, pero hendenan cu a scuchele tabata bolbe cu un sentimiento extraordinario di paz, di silencio, manera cu tur rabia y amargura y dolor di bida a ser kitá for di nan curazon. Luigi su casá a tende e frere jong aki predica, y el a suplica su casa pa bai misa cu n'e. El a pensa cu esey por bolbe cende e vlam chikito di fe cu un dia, e tabatin den Dios. Pero Luigi no kier a tende mes, y e no a permiti su casá pa hiba Rosa. El tabata sabi cu su casa lo ni tribi desobedecele, y tampoco el a haciele. Pero el tabata kier desesperadamente pa pone su yiu en contacto, maske con chikito, cu e amor y ternura cu parce tabata bini di e frere hoben. Y ariba bispo di Pascu el a haya un idea.

Pero pa casualidad Luigi a bai den su cuarto di trabao y a descubri cu e bambino no tabat'ey. Su gritonan di rabia a haci cu e crianan a corre bini. For di un cria yen di miedo el a haya sabi cu su casá a hiba e imagen di ivoor na e misa pa nan bendicionele.

Ora cu un artista crea algo, esey no ta simplemente mas un obheto, sino e ta un extension di su mes. Cu pasonan grandi Luigi a sali bai den caya, cu un furia intenso den su curazon.

Pero promer cu el por a yega misa un rij di cabai a pasa subi ceru su tras. Cu un fuerte sonido di pata y spatmento di lodo nan a pasele, tres hoben di nobleza, rico bistí, ariba cabainan scumando, despues mei dozijn di cria ariba cabai, y finalmente dos garoshi yen di bestia di hacienda: carné, cabrito, baca y un burico. E jinetenan a para na porta di misa cu hopi gritamento. Uno di nan a bula baha for di su cabai y a cuminza yama: "Francisco, Francisco Bernardone! Nos a haya Bo respondi y aki nos ta. Unda Bo ta?" E otronan a baha y a para zwaai y hari, nan tabata mustra basta burachi. Luigi a camna bai cerca un di e crianan y puntrele for di unda nan a bini, ariba locual e homber a contesta: "For di Assisi, senjor." "Y ken ta e Francisco Bernardone cu Boso ta busca aki na Greccio? E cria a mustra." "A'ele ey — e frere!"

(Continúa na pag. 11)



Lago Public Relations Manager Milton H. Henriquez (r) in picture at left, presents a check for Fls. 500 to the first-place winner in the Art Exhibition, Jean Tromp. Jean was the second-prize winner last year. In picture below, Mr. Henriquez presents the second prize, Fls. 250, to Thomas Correa. Above, Hubert Bool receives the third prize, Fls. 150, on behalf of Donald Jackson, during the "Nos Tera" TV program.

Gerente di Relaciones Publica di Lago, Milton H. Henriquez (dr den portret na robez, ■) presenta un check pa Fls. 500 na ganador di promer lugar den Exhibicion di Arte, Jean Tromp. Jean ■ gana segundo premio anja pasá. Ariba portret abao, Sr. Henriquez ta presenta ■ segundo premio di Fls. 250 na Thomas Correa. Ariba, Hubert Bool ta recibí e di tres premio, Fls. 150, na nomber di Donald Jackson, kende no tabata presente na e programa "Nos Tera" na Tele-Aruba.

THE FIRST CRÛCHE

(Cont'd from page 7)

Then the friar said, "Please thank your daughter for the loan of her Christmas present. And now you may take it back." Luigi shook his head. "It is where it belongs. Let it stay." The friar said, "Tomorrow is Christmas. Your little girl would be disappointed." "No," said Luigi, "I will make her another *bambino*. I will work all night, I will carve her a whole *praesepe*, just like yours, with the manger and the animals and the Wise Men, so that Ro . . . I mean María, will have Christmas at her finger tips, whenever she wants it."

So Luigi went home, leaving the ivory *bambino* behind. Hand in hand with his wife, he walked back down the hill. And he worked all night with gratitude in his heart because he knew that in his house blindness had indeed been cured — not his daughter's, but his own. And the *praesepe* he carved was a wondrous thing, the most beautiful work that Luigi had ever done, and María kept it always.

That, so the story goes, was how the Nativity scene first came to be re-enacted at Christmas time, and that was how the first Christmas carol came to be sung. The melody that St. Francis sang that day in the small Italian town of Greccio has been lost for centuries now. But legend says that it was not so very different from the songs the angels sang above the dark Galilean hills. (Arthur Gordon)

Gerente di PR Henriquez Ta Presenta Premio na Ganadornan den Exhibicion

Pa di tres anja consecutivo Lago ta contribui den e promocion di actividadnan cultural ariba nos isla door di entrega e tres premionan principal den Gobierno su Exhibicion di Arte Popular. Stimulá door di e gran reaccion di comunidad pa ■ evento popular aki, otro firmanan local ■ anja aki tambe a duna nan aporte financiero, asina haciendo posible pa hasta mas participantes por a recibí un premio.

E presentacion di premio na ganadornan den e III Exhibicion di Arte Popular ■ tuma lugar Diahuebs, December 13, durante ■ programa di television "Nos Tera" patrocina door di Departamento di Cultura y Educacion. E ganadornan, eligi pa voto popular, tabata: Jean Tromp (Fornu pa Aloe) - Fls. 500, Thomas Correa (Aeropuerto) - Fls. 250,— y Donald Jackson (Cas Tipico Arubano) - Fls. 150. Diez-seis otro participantes a recibí sea

un regalo of premio na efectivo di e otro firmanan local.

Presentando e premionan, Gerente di Relaciones Publico, Milton H. Henriquez a expresa su satisfaccion pa e comunidad su creciente interes den arte. Esaki a ser evidencia door di e 19, 179 personanan cu ■ bishita e exhibicion di un siman den Club Bolivariana, representando 6,000 bishitantes mas cu e anja anterior. Un total di 165 artista local a exhibi un total di 400 obra di arte, cual a inclui handwerk elabora, escultura, papier mache, pintura y un gran surtido di obra di man traha for di, entre otro, boonchi, palu di swafel y cocolishi.

Sr. Henriquez ■ continua elogiando Sr. Hubert Bool, Hefe di Departamento di Cultura y Educacion, y su asistentenan, pa nan excelente organizacion di ■ proyecto valioso, y pa e magnifico resultado obtení.

30-Year Service Awards - December 1973

Ireno Ras joined Lago in January 1943 as a Laborer at the Powerhouse. He resigned shortly thereafter, but returned in March 1944 as a Laborer in the Mason & Insulation Department. Here he progressed through the Mason Helper categories to Mason "B" in 1954.

In 1961 he was promoted to Mason "A". Presently he is a Building Tradesman "A" - Mason in Mechanical - Building Trades Section.

Mr. Ras' anniversary date was December 16, 1973.

Fillomoni O. Holmond's first job at Lago was as a Pinsetter at the Esso Club in February, 1943. After a one-year break in service in 1945 he was reemployed as a Laborer "A" in the Stewards Department. In 1947 he transferred to the Engineering Department as a Truck Driver. He moved to the Laboratories in 1951 as a Sampler "B". After working his way up through the Tester categories, he was promoted to Tester "A" in 1960.

A Jr. Laboratory Assistant in Technical - Laboratories since 1966, Mr. Holmond celebrated 30 years of service on December 20, 1973.

Servinio Stamper of Mechanical - Instrument, originally began his Lago employment in 1939 as a Mechanical Apprentice in the Labor Department. He subsequently worked in the Instrument Section, where he advanced from Sr. Apprentice "A" to Instrument Helper "A" in 1944.

In 1946 he progressed to Instrumentman "B". Following a break in service he returned to the Instrument Section where he became Instrumentman "A" in 1956.

Mr. Stamper, whose present title is Equipment Tradesman "A" - Instrument, will complete 30 years of service on December 23, 1973.

Joaquin Croes originally started as a Messenger "B" in the Industrial Relations Department in 1943, before enrolling in the Lago Vocational School in 1944. After graduating in 1948 he was assigned as a Process Helper "C" in the Catalytic Department where he progressed to Assistant Operator in 1954, and to Operator in 1957.

In 1964 he advanced to Shift Foreman in the Cracking & Light Ends Division. Subsequent promotions made him a Process Foreman in 1967 and Operations Supervisor in 1969. Mr. Croes was promoted to Division Superintendent - Light Hydrocarbons in 1970. Presently a Process Division Superintendent on special assignment, Mr. Croes will celebrate his service anniversary on December 28, 1973.

Froilan L. Hodge began at Lago as a Messenger "B" in the Executive Office in 1943. Here he worked his way up through the Apprentice Typist and Apprentice Clerk categories until becoming a Stenographer II in 1949. In 1951 he advanced to File & Cable Clerk. He subsequently worked as an Office Services Clerk until 1965 when he was promoted to Cable Clerk, the position he holds in Comptroller's Office Services.

Mr. Hodge will celebrate his 30th service anniversary on December 29.

Ireno Ras a join Lago na Januari 1943 como Obrero den Powerhouse. Despues el a kita, pero a bolbe na Maart 1944 como Obrero den Mason & Insulation Department. Aki el a progresá den e categorianan di Mason Helper pa Mason "B" na 1954.

Na 1961 el a ser promoví pa Mason "A". Actualmente el ta un Building Tradesman "A" - Mason den Mechanical-Building Trades Section.

Sr. Ras su fecha di aniversario ta December 16, 1973.

Fillomoni O. Holmond su promer trabao na Lago tabata como Pinsetter na Esso Club na Februari, 1943. Despues di un interrupcion den servicio di un anja na 1945 el a ser reempleá como Obreiro "A" den Stewards Department. Na 1947 el a transferi pa Engineering Department como Chauffeur di Truck. El a muda pa Laboratorio na 1951 como un Sampler "B". Despues di traha avanzando den categoria di Tester, el a ser promoví pa Tester "A" na 1960.

Sr. Holmond, kende ta un Jr. Laboratory Assistant den Technical - Laboratories for di 1966, a celebra su di 30 aniversario di servicio ariba December 20, 1973.

Servinio Stamper di Mechanical - Instrument, originalmente a cuminsa su empleo cu Lago na 1939 como un Mechanical Apprentice den Labor Department. Despues el a traha den Instrument

Section, caminda el a avanza di Sr. Apprentice "A" te na Instrument Helper "A" na 1944.

Na 1946 el a progresa pa Instrumentman "B". Despues di un interrupcion den servicio el a bolbe pa Instrument Section caminda el a bira Instrumentman "A" na 1956.

Sr. Stamper, kende su actual titulo ta Equipment Tradesman "A" - Instrument, lo cumpli 30 anja di servicio ariba December 23, 1973.

Joaquin Croes originalmente a cuminsa como Mensahero "B" den Industrial Relations Department na 1943, promer cu el a join Lago su School di Ofishi na 1944. Despues di gradua na 1948 el a ser asigná como Process Helper "C" den Catalytic Department caminda el a progresa pa Assistant Operator na 1954, y pa Operator na 1957.

Na 1964 el a avanza pa Shift Foreman den Cracking & Light Ends Division. Si siguiente promocionnan a haciele Process Foreman na 1967 y Operations Supervisor na 1969. Sr. Croes a ser promoví pa Division Superintendent - Light Hydrocarbons na 1970. Actualmente un Process Division Superintendent ariba un asignacion special, Sr. Croes lo celebra su aniversario di servicio December 28, 1973.

Froilan L. Hodge a cuminsa na Lago como un Mensahero "B" den Executive Office na 1943. Aki el a traha y avanza den e categorianan di Typist y Clerk Aprendiz te cu el a bira Stenographer II na 1949. Na 1951 el a avanza pa File & Cable Clerk. Mas despues el a traha como Office Services Clerk te cu 1965 ora cu el a ser promoví pa Cable Clerk, a posicion cual el tin den Comptroller's Office Services.

Sr. Hodge lo celebra su di 30 aniversario di servicio December 29.

25-Year Service Watch Recipients

Rudolfo I. Vrolijk	—	Process - Fuels
Egidio Thiel	—	Mechanical - Metal Trades
Otilio G. Geerman	—	Process - Utilities/Pwhses
Julio Paesch	—	Mechanical - Equipt. Oper.
Brunhilde M. E. Halley	—	Comptroller's - MCS/Comm.



President J.M. Ballenger hands a service watch to Felipe J. Tromp of Mechanical - Construction & Turnaround, in his office on Nov. 27. President J.M. Ballenger ta entrega oloshi ■ servicio ■ Felipe J. Tromp di Mechanical-Construction & Turnaround, ariba Nov. 27.

E Promer PESEBRE

(Continuá di pag. 8)

E porta di misa a habri, y un figura delegá, bisti na bruin a sali. "Bonbini mi amigonan," el a bisa sonriendo, "paz di Dios na boso tur." Un di e hobennan a contesta: "Nos a trece e bestianan, manera bo a bisa. Pero, realmente, Francisco, cuanto tempo mas bo tin idea di sigui e asunto aki? Assisi no ta mescos mas sin abo. E galinjanan ta falta bo, tambe!" "Mi tin solamente un galinja awor," e frere chikito a bisa. "Su nomber ta Pabraza. Ta pesey mi mester a pidi boso pa trece e animalnan. Mi tabata sabi cu lo boso no faya mi."

Luigi a puntra e cria, "Ken e homber aki ta?" E sirviente a hiza schoudernan desesperadamente. "Na Assisi, te na mucho tempo pasó, el tabata amigo di mi patron y companyero den bebemento. Awor, nan ta bisa, cu el ta predica palabra di Dios. Ta stranjal!"

Un silencio a reina entre e hendenan, tambe esnan for di Assisi y e hendenan di pueblo cu a yega cerca. Den e repentino silencio aki, e frere a bisa un di e hobennan cerca di dje, "Drenta misa, Lorenzo. Mi kier mustra bo mi pesebre." E hoben a bisa den baha voz, "Mi no ta un fiel creyente, Francisco. Bo sa esey masha bon." "Un mehor matibo pa bo bini," e frere a bisa. El a bira drenta bek den misa, y tur e bestianan a siguiele, y e hendenan tambe. Hasta Luigi a sigui, sin sabi di com.

Den misa, belanan tabata cende dof y e holor di kerstboom tabata fuerte den aire. Cerca di e altar tabatin un casita, trahá di rama berde, y den e casita tabatin un pesebre. For di unda cu e tabata, Luigi no por a mira e pesebre bon, pero e tabata sabi loque e tabata contene, pasobra tabatin un muher na rudia canto di dje, su cara bunita den luz di bela. E muher tabata su casá, y ora cu el a ripara cu el tabata mirele, su cara a bira hasta mas bunita. Sin yama nan, sin obliga nan, e bestianan mes a bai para rond di e pesebre y a keda keto. E ora ey e frere chikito a para ariba trapinan di e altar.

"Mi tabata bai leza e historia di Pascu pa boso for di evangelio," el a bisa. "Pero mi pesebre — mi escena di navidad — ta haci mi asina feliz, y mi curazon ta asina yen, cu lo mi cantele pa boso." Paró ey dilanti di altar, el a cuminsa canta, y esnan cu a scucha e dulzura di su cancion hamas a lubidele.

El a cantele for di su principio te fin, y ningun hende siquiera a move. Hasta e animalnan tabata parce cu tabata scucha, manera cu nan por a comprende e palabranan. Y Luigi tabata cla pa kere esey, pasobra hasta un milagro mas grandi tabata tumando lugar den e mes. El a sinti un paz stran-

New Year's Serenade Rekindles Old Tradition in Aruban Homes

One of the oldest Aruban Folklore, Dande, is fortunately still practiced in certain areas on the island. This typical New Year's serenade has sort of faded away in the past decades, probably because the younger generation hasn't learned to appreciate it.

When Dande actually began, no one really knows, but it was very popular during the first half of the century. Immediately after midnight strikes, ushering in the New Year, various groups of musicians would set out to serenade at the homes of relatives, neighbors and friends, and all who wish to receive them. The instruments usually used are the fiddle, the guitar, the cuatro (or four-string guitar), and the drum. The influence of Italians who settled here at the beginning of the century brought along also the accordion.

The music and gaiety begins at the doorstep, with

the singer asking God's blessing on the family, wishing each member of the family good luck for the new year. The musicians reply in chorus "Ay Nobe" after each wish, while the singer passes around his hat for a "trifle." ("Ay Nobe" really means Arja Nobo, or New Year). After a round of drinks and snacks and another short tune inside, they say goodby and go on to the next home. The music and merry-making usually last until late on New Year's day when, exhausted, a little tipsy and happy, the group dissolves but not before having divided the "booty". Many people believe that Dande will bring good luck and happiness to their home in the New Year, so the musicians are most welcome.

The back-cover of this issue is dedicated to this Aruban folklore, which is our special form of caroling and is celebrated this way only on this island.

jo, y e amargura di rabia a bai for di su curazon.

No ta solamente su curazon a cambia, pasobra ora cu al fin e musica a caba den silencio, e jonkumannan noble a move padilanti y a hinca rudia canto di e pesebre. Cada uno a pone un regalo: uno un cadena di oro, e otro un renchi, esun otro un puñal dorná cu piedra precioso. Luigi a sinti un hende pone man ariba su braza. Mirando rond, el a mira e frere chikito ta hari cu n'e. "Bo tabata duda cu Dios por cura hende ciego," e frere a bisa. "Wel, nos ta mirando com e ta haci, no ta berdad?" Luigi no a contesta, pasobra el a krop. El por a mira com e hendenan di e pueblo tabata move padilanti pa mira den e pesebre, y e sorpresa y reverencia ariba nan cara mientras cu nan tabata mira su obra.

Anto e frere a bisa: "Por favor, gradici bo yiu muher cu a presta su regalo di Pascu. Y awor bo por hibebe bek." Luigi a sacudi su cabez. "E ta caminda e mester ta. Laguè keda." E frere a bisa. "Mayan ta Pascu. Bo yiu chikito lo keda desapuntá." "No," Luigi a bisa, "mi ta bai traha un otro bambino p'e. Lo mi traha henter anochi. Mi ta bai traha p'e henter un pesebre, manera esun di bo, cu e bestianan y e Tres Reynan, pa asina Ro. . . . Mi kier meen Maria, por tin Pascu na punta di su dedenan, ki ora cu e kier."

Asina Luigi a bai cas, lagando su bambino di ivoor atras. Man teni cu su senjora, el a cana baha for di e ceru. Y el a traha henter anochi cu gratitud den su curazon pasobra e tabata sa cu den su cas un hende ciego a ser curá — no su yiu, sino e mes. Y e pesebre cu el a traha tabata algo maravilloso, e obra mas bunita cu el a yega di haci, y Maria semper a keda cu n'e.

Esey, manera historia ta conta, ta com e escena di Nacemto a ser presenta den tempo di Pascu pa promer biaha, y asina tambe tabata com e promer cantica di Pascu a ser cantá.

(Arthur Gordon)



Bon

Anja

1974

Happy

New Year